

No 7. WHEN SLEEPING SHALL MY EYELIDS CLOSE  
Quartet - Chorus

Moderato

Oboe

Horns

PIANO

*p espress.*

*pp*

Strings  
*pizz.*

Eng. Horn

Ob.

Horns

QUARTET

SOPRANO

ALTO

TENOR

BASS

When sleep - ing shall my eye - lids close And I — must lay me

When sleep - ing shall my eye - lids close And I must lay me

When sleep - ing shall my eye - lids close And I must lay me

When sleep - ing shall my eye - lids close And I — must lay me

*pp*

*pp*

*pp*

*pp*

*pp*

(unaccompanied)

down at last, Per-ils of doubt thro' which I pass'd Shall

down at last, Per-ils of doubt thro' which I pass'd

down at last, Per-ils of doubt thro' which I pass'd

down at last, Per-ils of doubt thro' which I pass'd Shall

*Horn*

*p*

drift a-way as twi-light goes. Vis-ions of tasks I

Shall drift as twi-light goes. Vis-ions of tasks I

Shall drift as twi-light goes. Vis-ions of tasks I

drift as twi-light goes. Vis-ions of tasks I

*Oboe*

*mf*

*p*

should have done, Pas - sion of grief for deeds of wrong, of wrong,

should have done, Pas-sion of grief for deeds of wrong, of wrong,

should have done, Pas - sion of grief for deeds of wrong,

should have done, Pas-sion of grief for deeds of wrong, of wrong,

All\_ shall merge in the eve - ning song That marks the

All\_ shall merge in the eve - ning song That marks the

All shall merge in the eve - ning song That marks the

All shall merge in the eve - ning song That marks the

set - ting of my sun.

set - ting of my sun.

set - ting of my sun.

set - ting of my sun.

*Ob.* 3

*mf*

*Cl.*

*Horn*

*mf*

*pp*

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

*pp*

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

*pp*

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

*pp*

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

*pp*

Mor - tal long-ing for Why — and Whence In-to the urn of

Mor - tal long-ing for Why — and Whence In-to the urn of

Mor - tal long-ing for Why — and Whence In - - to the urn of

Mor - tal long-ing for Why and Whence In - to the urn of

The piano accompaniment features a melody in the right hand with triplets and a bass line in the left hand. A clarinet (Cl.) part is also indicated.

si - lence thrust!

si - lence thrust!

si - lence thrust!

si - lence thrust!

Who shall fath - om,

ALL THE BASSES

*p* *più moto*

*p* *marcato*

*p* *fp* *cresc.* *marcato*

The piano accompaniment includes a right hand with chords and a left hand with a rhythmic pattern. Dynamics include *p*, *fp*, *cresc.*, and *marcato*.

ALL THE SOPRANOS

ALL THE ALTOS

ALL THE TENORS

Who shall fath - om, in ask - ing

Who shall fath - om, shall fath - om, in ask - ing

who shall fath - om, in ask - ing

*f*

*mf*

*cresc.*

*cresc.*

*f*

why, The pomp and pur - pose of man's re - nown?

why, The pomp and pur - pose of man's re - nown?

why, The pomp and pur - pose of man's re - nown?

why, The pomp and pur - pose of man's re - nown?

*ff*

*ff*

*ff*

*ff*

SOPRANO SOLO

He on-ly knows, \_\_\_\_\_ when he

CHORUS

SOLO-CHORUS

*p* He on-ly knows, \_\_\_\_\_

*p* He on-ly knows, \_\_\_\_\_ He on-ly knows, when he lays \_\_\_\_\_

*p* He on-ly knows, \_\_\_\_\_ He on-ly knows, when he lays \_\_\_\_\_

*p* He on-ly knows, \_\_\_\_\_ when he

*p*

*p*

*p*

*p*

lays him down, It was good to live,

him down, It was good to live,

lays him down, It was good to live,

lays him down, It was good to live,





die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

die. \_\_\_\_\_

*cresc.*  
*Kettle Drum*

*ff* *Brass*

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of four staves each. Each staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The vocal lines are simple, starting with a half note followed by a whole note, and then a series of rests. The piano accompaniment is located at the bottom of the page. It features a grand staff with a treble and bass clef. The right hand plays a series of chords and triplets, while the left hand plays a rhythmic pattern. The score includes dynamic markings such as *cresc.* and *ff*, and a section labeled *Brass*.

**QUARTET**

*p* Sweet is the mu - sic in my

*p* Sweet is the mu - sic in my ears, sweet

*p* Sweet, sweet the mu - sic, — sweet

*p* Sweet is the mu - sic in my

*p* *unaccompanied*

*K. Dr.*

*(Organ)*

*mf* ears That croons the song of

*mf* in my ears That croons the song,

*mf* in my ears That croons the song of

*mf* ears That croons the song of

*mf*

Q

life and death.

the song of life and death.

life, of life and death.

life and death.

pp

pp

pp

pp

pp

Cl.

p

## CHORUS I

Maestoso e moderato

A pray'r of praise, a pray'r with my last

A pray'r of praise, a pray'r with my last

A pray'r of praise, a pray'r with my last

A pray'r of praise, a pray'r with my last

Maestoso e moderato

(Organ)

Ped.

*p* breath, — I send to Him who spent my years.

*p* breath, — I send to Him who spent my years.

*p* breath, — I send to — Him who — spent my years.

*p* breath, — I send to Him who spent my years.

*p* *f*

**ALL THE SOPRANOS** *mf*

Back of the

**ALL THE TENORS** *mf*

Back of the hills where night is deep, where —

*mf* Orchestra

hills where night is deep,

*mf* **ALL THE ALTOS**

Back of the hills where night is

night is deep,

*mf* **ALL THE BASSES**

Back of the

**FULL CHORUS**

*ff*

Splen - did - ly sinks my

deep, is deep,—

*ff*

Splen - did - ly sinks my

*ff*

Splen - did - ly sinks my

*ff*

Splen - did - ly sinks my

hills where night is deep, Splen - did - ly sinks my

*ff* (unaccompanied)

Kettle drum



my day is done: I

my day is done: I on - ly

done: I on - ly

done: I on -

Organ

on - ly know that I must sleep.

know that I must sleep, must sleep.

know that I must sleep, that I must sleep.

- ly know that I must sleep.

CHORUS (MEN'S VOICES)

I on - ly

I on - ly

I on - ly



ALL MEN

know that I must sleep.

know that I must sleep.

*p*

*p*

*mf* *p*

Kettle drum

*pp* *perdendosi*

Easter Sunday, April 16, 1922

Part IV—Re-Birth  
№8. I SLEPT, AND NOW I WAKE  
Tenor Solo

Allegro con brio

PIANO

8

ff

8

b

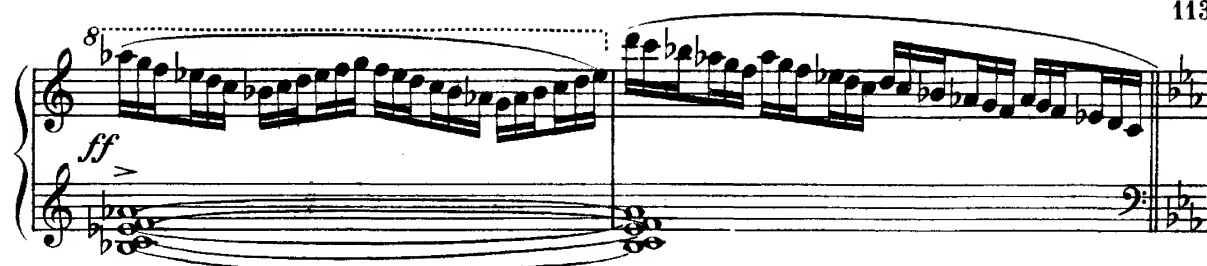
8

Horns

Tpts

ff

ff



*Più moderato* **TENOR**

I slept, \_\_\_\_\_ and now I wake a-gain.

*Str.* *fz*

*ff* *fp* *cl.* *p*

O wak-ing past my dream-ing! O Love Im-pe-rious

*cresc.*

that hast call'd me forth from out my val-ley's shad-ow! \_\_\_\_\_

*p* *Cello II*

*p*

I feel my spir - it stir — and half a -

*4 Cellos*

*Cello I*

*ppp*

wake, Then look — in bright be - wil - der-ment at dawn. —

*rall.*

*Allegro agitato*

A might - y whirl-wind, breath — of the liv - ing

*fz*

God, Sweeps from be - yond — the bar - ri-cades of night, —

*p* and stoop - ing low *f* Lifts me *f* from out — my

*p*

dust \_\_\_\_\_ and sets me free.

*ff*

8

I feel the Pow'r \_\_\_\_\_ that moors me \_\_\_\_\_ to It -

*p*

*mf*

*fp*

self; \_\_\_\_\_ That keeps the rhythmic pattern of the

*p*

stars; \_\_\_\_\_ That

*f*

*cresc.*

*meno mosso*

*3 Fl. pizz. p Strings*

spins, that spins like after-y play-thing in the air, \_\_\_\_\_

*f*

*mf* *p molto meno mosso*  
 The Earth that was my home  
*più tranquillo*  
*dim.* *p dolce*

In the be-gin-ning I look'd up-on cre - a - tion, And my heart grew great with-

in me. — Now that I look up-on a life re-new'd, And

*Allegro f*  
 know that man is born a - gain, — My heart is —  
*cresc.* *f*

as — a for-est treed — with won - der,  
*ff* *ff rall.*

Allegro non troppo

*f*

My heart is as a for - est treed with won - der, The cym - bals of my

*f*

joy - ance make a stir - ring sound, \_\_\_\_\_

*mf* *f*

My sing - ing shakes the day. \_\_\_\_\_ Yea, \_\_\_\_\_

*mf* *cresc.*

as — the new - born plan - ets sang in ec - sta - sy,

*p* *cresc.*

sang — in ec-sta-sy, Yea,

*molto cresc.* *ff*

so sing—the voi - - - - ces of my

thank - - - - ful-ness.

*ff* *rit.* *a tempo* *ffz* *fz* *fz*

*ff* *ffz sec.*



Final Chorus

Allegro non troppo

CHORUS I

ff

I praise Thee!—

ff

I praise Thee!—

ff

I praise Thee!—

ff

I praise Thee!—

CHORUS II

ff

I

ff

I

ff

I

ff

I

Allegro non troppo

ff

— I glo - ri - fy Thee! — My spir - it on its

— I glo - ri - fy Thee! — My spir - it on its

— I glo - ri - fy Thee! — My spir - it on its

— I glo - ri - fy Thee! — My spir - it on its

praise\_ Thee! — I glo - ri - fy Thee! — My

praise\_ Thee! — I glo - ri - fy Thee! — My

praise\_ Thee! — I glo - ri - fy Thee! — My

praise\_ Thee! — I glo - ri - fy Thee! — My

*ff*

The image displays a musical score for three systems. Each system consists of four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "sum - mit shouts Thy name!" for the first system, and "spir - it on its sum - mit shouts Thy name!" for the second and third systems. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex, flowing melody in the right hand, often using sixteenth-note runs.

sum - mit shouts Thy name! \_\_\_\_\_

sum - mit shouts Thy name! \_\_\_\_\_

sum - mit shouts Thy name! \_\_\_\_\_

sum - mit shouts Thy name! \_\_\_\_\_

spir - it on its sum - mit shouts Thy name! \_\_\_\_\_

spir - it on its sum - mit shouts Thy name! \_\_\_\_\_

spir - it on its sum - mit shouts Thy name! \_\_\_\_\_

spir - it on its sum - mit shouts Thy name! \_\_\_\_\_



— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of

— Thou art the source of all

— Be - cause Thou art the source of all my

— Thou art the source of

(unaccompanied)

be - ing's mu - sic, I dare to lift my voice and

be - ing's mu - sic, I dare to lift my voice and

be - ing's mu - sic, I dare to lift my voice and

be - ing's mu - sic, I dare to lift my voice and

all my be - ing's mu - sic, I dare to lift - my -

my mu - sic, -

be - ing's mu - sic, -

all my mu - sic, - I dare to -

sing, — and sing — of Thee. *rall.*  
 sing, — and sing — of Thee. *rall.*  
 sing, — my voice and sing — of Thee. *rall.*  
 sing, I lift my voice and sing — of Thee. *rall.*

voice — and sing — of Thee. *rall.*  
 I dare to lift my voice — and — sing of Thee. *rall.*  
 I dare to lift my voice and sing — of Thee. *rall.*  
 lift my voice, to lift my voice and sing — of — Thee. *rall.*

Largamente  
 8<sup>va</sup>  
**ORGAN**  
*ff*

8

decresc.

Meno mosso

SOLO CHORUS

TENOR I &amp; II

*p*

BASS I &amp; II

*p*

O Sing - er, Who hast sent me

O Sing - er, Who hast sent me

Meno mosso

*p*

*pp*

SOPRANO I &amp; II

*p*

O Sing - er, Who hast sent me forth,

ALTO I &amp; II

*p*

O Sing - er, Who hast sent me forth,

forth, -

I am re - turn'd

forth, -

I am re - turn'd



*I am re - turn'd to Thee.*

*I am re - turn'd to Thee.*

*to Thee.*

*to Thee.*

*poco lento*

*rit.*

*p* **ORGAN**

*attacca*

## FUGUE

Allegro moderato

ALL THE BASSES

Home to the voice that sang me, Home to the breath of birth, —

Home to the bells that rang me From heav'n - ly heights to —

ALL THE TENORS

Home to the voice that sang me, Home to the breath of birth, —

earth, Home to the voice that sang me, — Home to the

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**ALL THE ALTOS**

Home to the voice that sang me, Home to the breath of birth, —  
 earth, From heav'n-ly heights, — from heav'n-ly heights, —  
 birth, From heav'n-ly heights, — from heav'n-ly heights, —

Home to the bells that rang me From heav'n-ly heights to —  
 Home to the bells that rang me From heav'n-ly heights to  
 Home to the bells that rang me From heav'n-ly heights to

## ALL THE SOPRANOS

Home to the voice that sang me, Home to the breath of  
 earth, Home to the voice, the voice that sang me, Home—  
 earth, Home to the voice that sang—  
 earth, Home to the voice that sang—

The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part provides harmonic support for the vocal lines, with chords and moving lines in both hands.

birth, Home to the bells that rang me From heav'n - ly  
 to the breath of birth, Home to the bells that rang me  
 me, Home to the bells that rang me  
 me, Home to the bells that rang me

The piano accompaniment continues with the same key signature and time signature. The treble staff shows chords and moving lines, while the bass staff provides a steady harmonic foundation. The piano part complements the vocal lines, creating a rich musical texture.

*mf*  
 heights to earth, from heav'n-ly heights to earth,  
*mf*  
 From heav'n - ly heights to earth,  
*mf*  
 from heav'n-ly heights, from heav'n-ly heights to earth, Home to the  
*mf*  
 from heav'n - ly heights to earth,

*mf*  
*p*

*mf*  
 Home to the pri-mal sod,  
 hand that wrought me,  
*mp*  
 Home to the

*mf*  
*p*

Handwritten musical score for the first system. It consists of two systems of staves. The first system has a vocal staff (treble clef) and a piano staff (bass clef). The vocal staff has a *mf* dynamic marking and the lyrics "Home to the pri - mal sod,". The piano staff has a *p* dynamic marking and the lyrics "hand that wrought me, Home to the bells that". The second system continues the piano accompaniment with *mf* and *p* dynamics.

Handwritten musical score for the second system. It consists of two systems of staves. The first system has a vocal staff (treble clef) and a piano staff (bass clef). The vocal staff has a *p* dynamic marking and the lyrics "Home to the bells that rang me, Home to the bells, the". The piano staff has a *p* dynamic marking and the lyrics "rang me, Home to the bells that". The second system continues the piano accompaniment with *cresc.* dynamics.

me From heav'n - ly  
bells that rang  
rang me From heav'n-ly heights  
rang me From heav'n - ly heights to

*f*

heights to earth, Home to the hand that  
me, Home to the hand that  
to earth, Home to the hand that  
earth, Home to the hand that

*p* *cresc.*

wrought — me, Home — to the mind that thought me, Home to the breast —

wrought me, Home to — the mind that thought me, Home to the

wrought me, Home to the mind that thought me, Home — to the

wrought — me, Home to the mind that thought me, Home — to the

*f* *rall.* *f* *rall.* *f* *rall.* *f* *rall.*

— of God. —

breast — of God. —

breast — of God. —

breast of God. — Home to the hand that

*p* *p*



First system of the musical score. It includes vocal staves and Violin I and II staves. The vocal parts have lyrics: "Home to the pri - mal sod, — Home to the mind that wrought me, Home to the pri - mal sod, —". Dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Second system of the musical score. It includes vocal staves and Violin I and II staves. The vocal parts have lyrics: "Home to the breast of God, — Home to the mind that thought me, — Home to the breast of —". Dynamics include *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo).

*poco rit.* *a tempo* *ff*

to the breast of God, to the  
breast, the breast of God,  
God, to the breast of God, to the  
to the breast of God,

*ff Trombones*

breast, the breast of God.  
Home to the breast of God.  
breast, the breast of God.  
of God.

*rall.*

Largo

CHORUS I

*ff*

Home\_ to the voice that sang me, Home\_ to the bells that

*ff*

Home\_ to the voice that sang me, Home\_ to the bells that

*ff*

Home\_ to the voice that sang me, Home\_ to the bells that

*ff*

Home\_ to the voice that sang me, Home\_ to the bells that

Largo

CHORUS II

*ff*

Home\_ to the breath of birth,

*ff*

Home\_ to the breath of birth,

*ff*

Home\_ to the breath of birth,

*ff*

Home\_ to the breath of birth,

Largo

*ff Organ*

rang me, Home to the hand that wrought me,

rang me, Home to the hand that wrought me,

rang me, Home to the hand that wrought me,

rang me, Home to the hand that wrought me,

From heav'n - ly heights to earth, Home to the pri - mal

From heav'n - ly heights to earth, Home to the pri - mal

From heav'n - ly heights to earth, Home to the pri - mal

From heav'n - ly heights to earth, Home to the pri - mal

From heav'n - ly heights to earth, Home to the pri - mal

Home to the mind that thought me, Home — to the breast of God, — the breast  
rit.

Home to the mind that thought me, Home — to the breast of God, — the breast  
rit.

Home to the mind that thought me, Home — to the breast of God, — to the breast  
rit.

Home to the mind that thought me, Home — to the breast of God, to the breast

sod, Home to the breast, the breast of God, — the breast  
rit.

sod, Home to the breast, the breast of God, the breast  
rit.

sod, Home to the breast, the breast of God, to the breast  
rit.

sod, Home to the breast, the breast of God, to the breast

*Tpts.*  
rit.

of God. \_\_\_\_\_

of \_\_\_\_\_ God \_\_\_\_\_

of God \_\_\_\_\_

of God \_\_\_\_\_

of God \_\_\_\_\_

*a tempo* *rall.*

*Horns*

The musical score consists of three systems. The first two systems are for voices, each with four staves (Soprano, Alto, Tenor, Bass). The lyrics 'of God.' are written under the staves, with a line for the rest of the phrase. The third system is for piano, with a grand staff (treble and bass clef). It includes tempo markings 'a tempo' and 'rall.' and a section labeled 'Horns'.



